N. *prison*, state p., common p., calaboose; prison-house, panopticon, prison without bars; house of detention, house of correction, penitentiary, federal p., reformatory, approved home, Borstal; prison ship, hulks; dungeon, oubliette, limbo; Bastille, Tower; debtor's prison, sponging house; Fleet, Marshalsea, Newgate, Wormwood Scrubs, Holloway, Sing Sing, Dannemora, Alcatraz; criminal lu[illegible] asylum, [illegible]d-moor.

jail, gaol, [illegible]lk, tro[illegible] jug, [illegible]n, st[illegible]ler, bi[illegible]ouse, [illegible]sshouse, booby [illegible]ell.

lock-up, [illegible]at, chauki, choky, thana, police station; guard-room, roundhouse; cell, prison c., condemned c., dungeon c., dungeon, oubliette, torture-chamber; prison van, Black Maria; dock, bar; hold, hatches,

THE PRISON SHOW:
REALITIES AND REPRESENTATIONS
Whitney Museum
April 21–June 12, 1981
Downtown Branch
48 Old Slip

I. INTRODUCTION

One year ago, the Downtown Whitney relocated, moving from a pristine office building at 55 Water Street, to the landmark First Precinct Police Station. In reflecting on how each space seemed to generate a different response, we began to analyze the symbolic language inscribed in the architecture of our police station/detention center.

Evidence of power relations, the strength of institutions over individuals, and related strategies of control permeate the building. The exterior displays the dignity, magnificence and impenetrability of a Renaissance palazzo. Its restrained, classically ordered elements and solidity reinforce confidence and assurance in the law and law enforcers. Inside, the scale and weight of the space are overwhelming. An enormous oversized oak desk looms at eye level, while barred windows, cold marble and masonry signify authority and dominance.

Instead of ignoring, obscuring or transforming the meaning of the building, we decided to bring its character into view through art. The Prison Show: Realities and Representations is a physical and metaphorical site-specific exhibition, exploring the area where art and prisons intersect. The exhibition includes work by inmates as well as well as by artists outside of correctional facilities which in some way reflect the prison experience. In bringing together work produced under such radically diverse conditions, conventional selection criteria could not be applied. Instead, there is a thematic bond which

reveals the similarities and differences in looking at prison from the outside and within.

The exhibition intends to provoke questions about the way in which environmental conditions affect the form/content of art. It also illuminates how outsiders perceive those in jail and how outlaws see themselves in relation to those in society. By extension, the place of prison in our collective mythology can be considered. Prisoners and artists have been similarly romanticized as outcasts, Christ figures, martyrs, and rebels; and yet the analogy is misleading. Most professional artists are members of the white middle class, while the incarcerated are usually poor and , in New York, mostly young black and Hispanic men. The character of the inmate population strongly suggests a direct causal relationship to existing social and economic conditions. (Traditionally, a 1% rise in unemployment produces a 4% rise in inmate population). Fearing implication in this machinery of discipline and correction, we tend to block it out, put it out of mind. It is an ugly part of our society which we have constructed. This area of discomfort is a place where contradictions in our culture converge. If investigated through art it can provoke a discussion of the complex relationship between representation and desire.

Lisa Phillips

Art works produced in prison fall into three catagories: art from organized educational programs; works produced by inmates working outside instructional programs; and illicit art practice such as graffiti murals and tattooing.

All these works are as varied in form, content, and technical ability as those produced in any institution where art is studied or practiced. Within this diversity of work, we came to recognize several themes or characteristics which, given the context of institutional production, spoke to us about the prison environment. Christian religious imagery is common, possibly because of the presence of charitable church organizations in institutions, the influence of Hispanic culture, or perhaps an inmate's identification with martyrdom. Sexual images, frequently depicting women in traditional pinup or pornographic poses, were prevalent in prisons, although not usually created in organized art programs. Political images, such as paintings of the Puerto Rican flag, express racial or national identity and consciousness. Portraiture is common given the abundance of potential subjects and the extra income skilled draftsmen can earn in the prison barter system. Escapist images, such as fantasy landscapes, celestial and science fiction scenes, as well as copies of commercial art illustration, are reminiscent of mass-produced dimestore kitch. These images, the least interesting and most predictable, are presented in slide documentation.

In addition to these thematic categories, we noted a number of works that reveal something about the unique conditions of production in prisons. For example, an inmate who is not

permitted access to wood, saws, hammers and nails creates a frame out of folded cigarette packages. Images are painted on sheets and handkerchiefs when canvas is not available or permitted. Under the direction of artist Judy Baca, inmates at the California Women's Prison at Frontera painted a mural with mops when brushes were denied to them. Sometimes paintings in a prison art class are worked on successively by several inmates either because the intial artist was unable to complete the work or because the collective atmosphere of many of these classes encourages it. Limitations of time, materials, and work space vary from institution to institution, even from cellblock to cellblock. Access to supplies is at the discretion of individual wardens or other correctional employees. To the outsider, and sometimes to the inmates, these rules seem to possess a logic of their own. In one institution an instructor brought in masking tape for prisoners to hang their drawings. The tape was then confiscated since it might be used by an inmate to tape a weapon or other contraband to his body. Along with regulations forbidding certain materials, reductions of funds for prison art programs can greatly inhibit the type and quality of work produced. Overcrowding (which is at present an immense problem in New York prisons) can bring about the reduction or elimination of space for art programs. Other conditions, such as the noise level (which at Rikers Island Men's House of Detention is equal to that of a subway station when a train is passing), must affect art from the prisons, but is more difficult to measure.

A number of inmate artists work independently of organized prison art instruction, avoiding classes which they regard as

amateurish. P.A.C.E. (Prisoners' Accelerated Creative Exposure -- The Prisoner Art Project) seeks out these self-motivated prison artists who are interested in pursuing art activities upon release. To develop and maintain an attitude of professionalism, P.A.C.E. assists these artists in exhibiting and selling their work.

Another distinct group of prison artists working outside educational programs are those who produce illicit art forms: elaborate graffiti murals and tattoos. Some mural work at Rikers Island, which prison officials paint over, has been photographically documented by Susan Perry. Although officially considered "defacing state property," these drawings, paintings and collages represent some of the most energetic and inventive work we saw.

Prison art education programs, the largest source of artwork produced in prisons, advocate two predominant philosophies. The most widely professed encourages inmates to escape from the reality of prison through their art-making. Advocates of this particular philosophy direct inmates away from literal prison subject matter and stress the development of technical art skills. Another attitude among instructors emphasizes individual expression over technical proficiency, but rarely invites inmates to deal directly with the realities of their confinement. In practice neither of these points of view are advocated in their extreme; rather, both are incorporated to some degree by all prison art instructors in their day-to-day activities.

In art class instructors can play a variety of roles. They

can be simply a supplier of art materials to be used inside or outside class, sometimes taken and traded in the complex prison barter economy. We were constantly reminded of the extent to which an instructor is a source of new themes and styles, able to influence the tastes and trends of a class. Bringing books on well-known artists to class often spurs the production of paintings in a similar vein. In an environment in which quarters, dress and routine are regimented, in which individuality, uniqueness and ideas are supressed, the art instructor may be the most important provider of individual attention and the connection to the outside world.

The art class becomes more than a time and place to make art. A prison art class is a time for inmates to socialize with fellow inmates, guards and instructors. It is a time for sitting around, sharing ideas, relaxing, talking, creating -- to momentarily and partly escaping some of the harsher conditions of the prison environment. Prison art education programs, which have grown over the last decade of prison reform, serve both the inmate and the institution by reducing violent incidents* and increasing inmate self-esteem.

Despite the value of prison art education programs, there is a troubling double-edged character to them. Don Vanesse, who taught for several years in Massachusetts prisons, exhibits an installation that points to the double-sided nature of prison teaching. He combines a wire grid and a broken art pencil, a double-edged razor blade, and a note he received from an inmate which reads: "Art teacher, your

coming just makes it worse." Making art tends to sensitize the individual: prison is an environment in which sensitivity is not necessarily an asset.

Art programs are only temporary diversion from the day-to-day brutality of incarceration. For those who would seek alternatives to the prison system, institutional programs may simply pacify prisoners and divert their allies from the larger tasks of organizing alternative judicial measures, such as community mediators, fines and work retribution programs. Prison art programs are not substitutes for better conditions in the U.S. prisons or for new solutions to the problems of the American criminal justice system. However, art-making both outside and within organized educational programs can and does make the experience of incarceration somewhat less dehumanizing for both inmate artists and those around them.

Micki McGee

Karl E. Willers

*A fifty-four to one-hundred percent reduction in inmate incidents among prisoners in art education programs was reported by an independent research group. Paula Terry, "Creative Programming in Prisons" (Paper delivered at the Federal Prisons Education Administrators National Conference, Dallas, Texas, February 22, 1979).

About prison architecture

History of detention as a punishment.

The modern concept of imprisonment as punishment was formulated and developed during the eighteenth century. Before this time corporal punishment, witnessed as a spectacle, was the common form of punishment for criminal acts. This important change in the history of punishment produced the prison as a social institution and established it an architectural form: a large, closed and hierarchical architecture.

The transition from one type of punishment to another is related to changes in the political and economic organization of society. With the advent of democracies, the right to punish, formerly embodied in the omnipotent sovereign becomes the right of groups within society to defend their interests. With the development of capitalist society, the nature of crime changed from the transgression of the sovereign's right to the theft of a class's property.

The new democratic principles of equality and freedom, reinforced by the humanitarian theories of social philosophers, support and defend this new social order and its power to punish. Men "born free and equal" are threatened with the same punishment: the suppression of their liberty. The penalty varies in duration according to the importance of the crime. Punishment is based on both economic and moral principles: "One has to pay one's debts."

Situated between crime and virtue, as a space between two worlds, the prison is conceived - and built - as an apparatus to transform the prisoner through discipline of the body and the "soul". It is not by chance that the birth of the prison appears with the advent of the human sciences. Scientific discoveries and philosophical theories are used by those in power for disciplinary purposes. Under the pretext of physical and moral hygiene men are isolated and controlled. Discipline as control of time and the organization of activities is enforced in the prison as well as in the convent, the army, the factory and the school.

Torture punished crime by violence to the body; prison, under the pretext of greater humanity, punishes the criminal through discipline. It is considered moral rehabilitation; it is directed at the "soul" rather than the body. However, neither torture (as a politics of terror) nor prison (as a politics of control and correction) guarantees justice; instead they reinforce power relations. In the first case, power is embodied in the king; in the second case, power is much more mysterious and dispersed.

The architecture of the prison demonstrates diagrammatically what is hidden behind this new form of punishment. Prison architecture must be considered not only as a material but also as a symbolic figure of power. It is conceived in terms of discipline and control. It distributes individuals in space, it divides, separates. A group is considered a threat. "Whenever a large number of workers are gathered together in one place, there

are bound to be a lot of bad characters among them." *

The omnipresent supervisor is often invisible. Following military strategy, watchtowers are employed. The building itself is conceived as an apparatus to watch the prisoners.

During the eighteenth and nineteenth centuries three important models mark the development of prison architecture. 1) The house of correction at Ghent, Flanders, 2) Bentham's Panopticon in England and its numerous American byproducts, such as Walnut Street in Pennsylvania, and 3) the Auburn System, New York State, which became the basic plan at the end of the nineteenth century. A fourth model known as the "telephone-pole" plan was developed in the twentieth century.

Architecturally the house of correction at Ghent (built in 1772) can be seen as the first large penal institution in which a conscious attempt was made to reconcile prison architecture with a newly emerging social philosophy. ** The plan was a giant octagon formed by eight trapezoidal

* Colquhoun. "Traite sur la police de Londres". 1807. In: Foucault, Michel. Surveiller et punir. Naissance de la Prison. Gallimard. Paris, 1975. p.88

** At this time, prisoners were usually "placed all together in large rooms, with little attempt to separate the sexes, adults from children, hardened offenders from the more naive, or the sick from the healthy." Johnston, Norman. The Human Cage: A Brief History of Prison Architecture. Walker and Co. New York, 1973. p.14-15.

units, to allow the separation of various categories of prisoners, as well as to facilitate construction of the prison in stages.

In the 1780s increasing awareness of inhumane conditions in penal institutions prompted a reform movement in England that spread to the Continent and the United States. John Howard was one of the great contributors to this reform, through his observations of the existing jail systems in Europe. In his book, State of Prison (1777) he particularly denounces the lack of supervision and control over prisoners, a characteristic concern of the early reform movement.

Howard's writing, as well as the public attention and debate surrounding prison matters in Britain, led to a penal philosophy and a more careful consideration of prison construction than had ever occurred before. Innovations in prison architecture reflected the technological developments of the industrial and scientific revolutions. The forms that developed in this period were the circular, polygonal and radial plans the most famous example of which is the design of Bentham's Panopticon, a circular building of cast iron and glass organized around a central observation tower. It is interesting to note that the design of the Panopticon can be compared to designs of military architecture, of buildings used for scientific observation and of early industrial factories. * Although the Panopticon was never built, several structures were later erected that derive from its plan: semi-circular, D-shaped,

* "His direct inspiration for a circular prison came out of a trip he made to Russia in 1787 to visit his brother, Samuel, who was an engineer in the service of Prince Potemkin, ... Samuel was constructing a circular textile mill, so arranged that the workers could be observed by surpevisors in the center whom they could not see, (italics mine).
Johnston, Norman. The Human Cage: A Brief History of Prison Architecture. Walker and Co. New York, 1973. p. 19-20.

cross-shaped, star-shaped and radial plans.

By the late eighteenth century coherent philosophies of imprisonment and related types of architecture developed in North America. In Pennsylvania penal reform was largely led by the Quakers. The first prison actually built in Pennsylvania was Walnut Street (1776), derived from Bentham's plan. This was followed by numerous others, for example Haviland's radial design.

The radial plan, used in numerous institutions in the nineteenth century, was soon abandonned because of its negative effect on the physical and mental health of the prisoners. Moreover, there were economic factors involved. The tiny cells were considered inadequate for work performed by the prisoners. Soon a new form called the Auburn System, which developed in New York State at Auburn and later at Sing Sing, prevailed over the Pennsylvania system. Inmates worked together in silence during the day in shops and were kept in solitary confinement in small cells during the night. In the Auburn system the workshops had a higher level of productivity than when the prisoner was working alone in his cell. Also the Pennsylvania system was considered more expensive to operate.

For the rest of the century prison architecture followed the basic plan of the Auburn system. A central building housing offices was usually flanked and joined on each side by a multistoried cellblock. This strudture was surrounded by a wall. Also within this enclosure were independant workshop buil-

dings.

The "telephone-pole" plan prison, developed during the twentieth century, is composed of a series of parallel building arranged around a rectangular plot and connected by a corridor. The French prison at Fresnes (1898) is regarded as the prototype for this new design, which has become the standard for the modern European and American prison, for example, the one built at Marlon, Ohio, 1955. With the emergence of this design different methods of regulating prison life are employed. This model is based on separation according to the prisoner's activities (work, education, recreation, etc.). While increasing the movement of prisoners inside the institution, this plan maintains efficient means of observation and control. *

The need to reform the prison system has existed from the birth of the prison as an institution. This suggests that the history of the prison is a history of failure. During the eighteenth and nineteenth centuries prison design and architecture was a passionately debated subject. Today we seldom

* The different styles which characterize the external aspect of prison architecture is a subject vast enough to consider in another essay. It is noticeable, however that these styles are often consonant with the ideology that has determined prison architecture throughout its history. For instance, the prison was meant to appear awe inspiring and threatening: "The exterior of a prison should ... be formed in the heavy and sombre style, which most forcibly impresses the spectator with gloom and terror." (Encyclopedia article, 1826) And also the prison is an image of order and discipline consistent with other institutions: "By the second half of the nineteenth century these facades had taken on the .... appearance of most city halls, schools, orphanages and hospitals of the time, so that the only thing which distinguished them as prisons was the high stone or concrete wall which invariably was attached." (Johnston, N. Op. Cit.)

speak about prison, as if afraid to confront a deadend. We know that detention as a form of punishment is dangerous. that it promotes deliquency instead of supressing it. We do not know what to replace it with, perhaps because it cannot be replaced without destroying its symbolic function.

Catherine Queloz

IV PRISON AND MYTHOLOGY: WHO IS OUTSIDE?

Daniel Defoe one stated that it is as realtistic to symbolize one form or imprisonment by another as it is to symbolize something which exists by something which does not; in so doing he was defining the status of metaphor as well as that of fiction. We have tried to raise roughly the same problem by subtitling this exhibition "Realities and Representations." It is true indeed that the most important part of the show is devoted to the way inmates represent their carceral realities, as well as the means that are available to them for this process. Those who are outside of the cells, however, sometimes feel the need to represent a "prison experience." For the inmates themselves, prison has been imagined before it has been lived, and it is certainly not impossible to formulate the hypothesis that their very experience is perceived through categories they have received before entering jail.

Prison is a reality which cannot be escaped. Everybody is submitted to it, even those who are not incarcerated. "If you are naughty, you'll end up in jail when you grow up!" is a threat many children have heard. For some of these children, however, this threat is extraordinary real: in their family, in their neighborhood, there is one who is already in jail, or who has been there. The presence of prison, in some milieus, is endorsed with quasi-inevitability. As it is said in an old popular Spanish song:

for the penniless fellow
four houses are always open
the hospital and the prison
the church and the graveyard

But is it legitimate to say, paraphrasing Jean-Paul Sartre, that the very existence of prison casts a shadow on the life of every man? Maybe it is preferable to say that life in a civilized society, the outside life, secretes as a counterpart the inside life of prison. Such an idea is embodied in Hollywood fictional renderings of prison experience that deal with the "carceral microcosm" as they do with a "slice of life": they consider life in prison to be a "counter-society", an inverted reflection of "real" life, a reconstitution of the outside codes and laws, with a marked difference between good and bad guys. It is instead important to underline that the modern prison rises in fact with the birth of capitalism, and partakes in the restructuring of knowledge and of the modes of representation that society produces about itself....This discourse is held by those who are outside and more specifically by those who are in a situation of power. Prison starts as a prescription, and if it casts a shadow on our lives, it is because it is first a figure, a drawing.

While analyzing Bentham's Panopticon (see essay on architecture), Michel Foucault observed that the modern prison is supposed to fulfill three functions: 1) it separates the good guys from the bad ones, preventing the contamination of the former by the latter (protection of society); 2) it disciplines and improves those who are inside (rehabilitation); 3) it isolates the prisoners from each other, creates a segmentation of location, activity, center of power, and submits the inmates to a rigorous grammatical order, different from the classical penitentiary as portrayed in the engravings of Piranese or the paintings of Goya (separation). What is interesting to Foucault in Bentham's model prison is that its program and its ascribed purpose are not unlike those of traditional Utopias: it is a self-enclosed society that insures "the automatic functioning

of power" and constitutes "a functional mechanism."*

Perhaps it is then possible to properly understand some outrageous jokes, such as Jean-Pierre Léaud's comment in Jean-Luc Godard's La Chinoise: "Club Med. functions on the same principle as concentration camps." An English movie of the forties showed a "holiday camp" for the working class where all the activities were regulated every moment, and orders shouted through speakers in every bedroom and every hall: such was the image the campers had of a programmed middle-class happiness. But is Babbit so different from Walter Mitty? The former leads a segmented existence that he cannot escape, the latter, during one of the consoling fictions that populate his daydreaming, finds himself, on a bleak dawn, in front of a death squad....If the ideal prison has the same principle as a Utopia, it is because it can also be an object of desire.** The fear of prison may function in a similar way to the fear of castration in the Oedipus complex: the little boy who has been threatened with jail when he did forbidden things may try to challenge the prison system - this challenge being a metaphor for the transgression of memory which is latent in the unconscious. The manifestation of this challenge may be expressed at a symbolic level in the work of art made by outsiders about prison, which explains why this work communicates both fascination and repulsion for "the prison experience." On another level, the best way to challenge the prison system is to break its rules, its walls; in other words, to get out of it. This is why most fictionalized representations of prison experience are "escape stories", and we all have forged some for ourselves.

Once he is outside, the imaginary hero is doubly an outsider : he is not only outside the walls of the institution, but also outside society. He has disobeyed

the three principles of modern prisons: first, he becomes a presumed threat to outside society; second, he has resisted the influence of penitentiary discipline and rehabilitation; third, and more importantly, he has escaped the grammar of multiple segmentations imposed through prison rules. Hence he falls into the realm of indetermination, escapes the human condition and therefore can, as a wild animal, be hunted. Eddie Taylor, the hero of Fritz Lang's You Only Live Once who breaks jail before being executed for a crime he has not commited, is the absolute opposite of Socrates. Out of respect for the principles of Athenian democracy, the philosopher had refused to escape: the law had condemned him, and even though he was innocent he considered it his duty to accept the verdict. Taylor becomes guilty at the very moment of his escape - he kills the priest of the prison - and then becomes a true outlaw, ready to be celebrated in a fiction à la Bonnie and Clyde.

There is indeed a whole literary and filmic tradition which romanticizes the outlaw, on the very condition that he remain outside. If he is in jail, he must escape. Once in Alcatraz, Al Capone is much less interesting to the public, who would prefer to remember his fictional and solitary death in Scarface; Dillinger, in the brief year following his jailbreak, becomes Public Enemy No.1 -- even before he has committed a murder; or the hero of I am a Fugitive from a Chain Gang is allowed to live as long as his existence is reduced to permanent and solitary flight. What these fictions all have in common is that they conceive of prison as an institution which is designed to place inside the walls, and also inside the symbolic order of society, one who was previously outside. This feeling of being outside is not literal; it is "inside" the individual, and so one can say that the "born outsider" carries within himself his imprisonment, his solitude and his failure. Which leads us to the painful

and real stories that we were told when researching the work of inmate artists, of people so maladjusted to society that they would commit a "gratuitous" crime in order to become incarcerated. But one should also remember that the internal prison is more often metaphorical, and is carried within people who are not "born outsiders" but experience some unspoken dissatisfaction with society as it is, and who carry in themselves the model of some utopia, as well as the fear of permanent rejection: a description which is quite close to the romantic image of the "artist."

Nobody, after all, is quite sure of being really outside...

Bérénice Reynaud

* and **:

I am alluding not only to the analysis by Michel Foucault in Discipline and Punish, but also to Roland Barthes' Sade, Fourier Loyola, which establishes parallels between the ideal segmentation and planification ("grammar") presented by the discourse of the Jesuit Order, that of a classical nineteeth century Utopia and that of eroticism as imagined by the famous life-long prisoner.

CHECKLIST OF THE EXHIBITION

HAL A. (Greenhaven)
Untitled, 1975
Photograph, 19 1/2 x 15 5/8 inches
Courtesy Floating Foundation of Photography, New York

VITO ACCONCI
Device for Guard and Inmates, 1981
Installation - wood, lamps, paint
Courtesy of the artist and Creative Time, Inc., New York

JOHN BAITY
(Brooklyn House of Detention)
Untitled, 1981
Mixed media on mat board, 10 x 8 inches
From the collection of John and Henrietta Carter

Untitled, 1981
Mixed media on mat board, 10 x 8 inches
From the collection of John and Henrietta Carter

Untitled, 1981
Mixed media on mat board, 8 1/2 x 12 inches
From the collection of John and Henrietta Carter

Untitled, 1981
Mixed media on mat board, 12 x 8 3/8 inches
From the collection of John and Henrietta Carter

RUDOLPH BARANIK
Attica, 1973
Collage on cardboard, 40 x 30 inches
Lent by the artist

CLAUDE BELLER & STEFAN MOORE
Presumed Innocent, 1979
Black-and-white videotape, 3/4 inch
Lent by the artist

JOSEPH CABALLERO (C-95, Rikers Island)
Untitled, n.d.
Acrylic on canvas, 16 x 20 inches
Courtesy The Facing Time Art Project New York

CORNELL CAPA
Untitled, Attica Series, 1972
Photograph, 11 x 14 inches
Courtesy Magnum Photo, New York

Untitled, Attica Series, 1972
Photograph, 11 x 14 inches
Courtesy Magnum Photo

Untitled, Attica Series, 1972
Photograph, 11 x 14 inches
Courtesy Magnum Photo

Untitled, Attica Series, 1972
Photograph, 14 x 11 inches
Courtesy Magnum Photo

Untitled, Attica Series, 1972
Photograph, 14 x 11 inches
Courtesy Magnum Photo

Untitled, Attica Series, 1972
Photograph, 14 x 11 inches
Courtesy Magnum Photo

Untitled, Attica Series, 1972
Photograph, 14 x 11 inches
Courtesy Magnum Photo

CHACON (Greenhaven)
Untitled, 1976
Photograph, 13 1/2 x 10 5/8 inches
Courtesy Floating Foundation of Photography

RON CAYEN
From Photographs From Two Prisons: Auburn State Prison, Auburn, N.Y. and Great Western State Prison, Pittsburgh, Pa., 1976-77
Photograph, 16 x 20 inches
Lent by the artist

From Photographs From Two Prisons: Auburn State Prison, Auburn, N.Y. and Great Western State Prison, Pittsburgh, Pa., 1976-77
Photograph, 16 x 20 inches
Lent by the artist

From Photographs From Two Prisons: Auburn State Prison, Auburn, N.Y. and Great Western State Prison, Pittsburgh, Pa., 1976-77
Photograph, 20 x 16 inches
Lent by the artist

From Photographs From Two Prisons: Auburn State Prison, Auburn, N.Y. and Great Western State Prison, Pittsburgh, Pa., 1976-77
Photograph, 20 x 16 inches
Lent by the artist

From Photographs From Two Prisons: Auburn State Prison, Auburn, N.Y. and Great Western State Prison, Pittsburgh, Pa., 1976-77
Photograph, 20 x 16 inches
Lent by the artist

LOUIS CRUZ (C-76, Rikers Island)
Untitled, n.d.
Acrylic on canvas, 24 x 20 1/4 inches
Courtesy Find Art/Workshops, New York

MERITZA F. (Bayview)
Untitled, 1979
Photograph, 18 3/4 x 12 inches
Courtesy Floating Foundation of Photography

AURORA H. (Bayview)
Untitled, 1981
Photograph, 11 x 14 inches
Courtesy Floating Foundation of Photography

BOBBY H. (Greenhaven)
Untitled, n.d.
Photograph, 9 1/2 x 12 1/2 inches
Courtesy Floating Foundation of Photography

BOBBY H. & RICHARD C. (Greenhaven)
Untitled, n.d.
Photograph, 14 7/8 x 19 1/4 inches
Courtesy Floating Foundation of Photography

RATTAN H. (Greenhaven)
Untitled, 1976
Photograph, 13 1/4 x 9 3/8 inches
Courtesy Floating Foundation of Photography

Untitled, 1977
Photograph, 13 1/4 x 9 3/8 inches
Courtesy Floating Foundation of Photography

CHARLES HOUDE (State Prison of Southern Michigan at Jackson)
Relief, 1980
Mixed media, 25 x 24 inches
Courtesy P.A.C.E. (Prisoners' Accelerated Creative Exposure) - The Prisoner Art Project, New York

INMATE (Bedford Hills)
Public Reports, 1981
Pastel on cloth and cardboard, 8 x 17 inches
Courtesy P.A.C.E. - The Prisoner Art Project

INMATES (Bexar County Jail at San Antonio, Texas)
Jail House Rag, n.d.
Sixteen ink drawings on handkerchiefs
From the collections of Harry Martin, Sister Margaret Carew, Fay Fergason and Glenna Park

INMATES UNDER THE DIRECTION OF
JUDY BACA (California Women's Institution at Frontera)
Photographs of Dragon Eating Time, 1973
Acrylic wall mural, 15 x 20 feet
Photographs courtesy of S.P.A.R.C. (Social and Public Art Resource Center), Venice, California

NYDIA J. (Bedford Hills)
Untitled, 1979
Photograph, 7 1/2 x 9 1/2 inches
Courtesy Floating Foundation of Photography

MICHAEL JONES (C-76, Rikers Island)
Untitled, n.d.
Acrylic on canvas, 28 x 28 inches
Courtesy Find Art/Workshops

EDMUND KELSEY (M.C.I. Walpole)
The Wall, 1979
Acrylic on board, 30 x 24 inches
Courtesy Massachusetts Prison Art Project, Boston

SEAN KERNAN
First Day in Prison - West Virginia State Penitentiary, 1976
Photograph, 8 3/4 x 11 1/2 inches
Lent by the artist

Prison Tattoos - West Virginia State Penitentiary, 1976
Photograph, 7 3/4 x 11 1/2 inches
Lent by the artist

Scars - Alabama State Penitentiary, 1978
Photograph, 10 x 10 inches
Lent by the artist

Tattooing - Alabama State Penitentiary, 1978
Photograph, 8 x 12 inches
Lent by the artist

Two Friends - Alabama State Penitentiary, 1977
Photograph, 8 x 12 inches
Lent by the artist

WM. RAY LANGENBACH
Human Values: Target I, 1981
Paint and oil on paper, 32 x 22 inches
Lent by the artist

Human Values: Target II, 1981
Oil, charcoal, and paint on paper, 32 x 22 inches
Lent by the artist

Human Values: Target IV, 1981
Oil and charcoal on paper, 32 x 22 inches
Lent by the artist

DANNY LYON
Ellis Dining Room 1968
Photograph, 11 x 14 inches
Courtesy The Witkin Gallery, Inc., New York

Texas 1967
Photograph, 14 x 11 inches
Courtesy The Witkin Gallery, Inc.

Texas 1968
Photograph, 11 x 14 inches
Courtesy The Witkin Gallery, Inc.

Texas Prison Ramsey Unit 1968
Photograph, 11 x 14 inches
Courtesy The Witkin Gallery, Inc.

DOMINGO LUYANDA (Arthur Kill)
Mi Madre, 1980
Oil on canvas, 24 x 18 inches
Courtesy P.A.C.E. - The Prisoner Art Project

Sunday Morining, 1979
Oil on canvas, 18 x 24 inches
Courtesy P.A.C.E. - The Prisoner Art Project

Window on My World, 1980
Oil on canvas, 26 x 40 inches
Courtesy P.A.C.E. - The Prisoner Art Project

MARTINEZ (C-76, Rikers Island)
Allien, N.D.
Acrylic on canvas, 12 x 12 inches
Courtesy Find Art/Workshops

Darkness, n.d.
Acry n.d.on Canvas, 12 x 12 inches
Courtesy Find Art/Workshops

Poverty, n.d.
Acrylic on canvas, 20 x 20 inches
Courtesy Find Art/Workshops

MONTEROSA (C-76, Rikers Island)
Untitled, n.d.
Acrylic on canvas, 30 x 30 inches
Courtesy Find Art/Workshops

AKILI NALI (formerly Woodbourne)
Lost Casualty, 1978
Oil on canvas, 36 x 28 inches
Courtesy P.A.C.E. - The Prisoner Art Project

DAVID PARISI
The Prison, 1977
Photograph of drawing in pencil on mylar, 24 x 36 inches
Lent by the architect

SUSAN PERRY
Untitled, 1976-77
Fifty-two slides of inmate graffiti art form cells at the House of Detention for Men, Rikers Island
Lent by the artist

Untitled, 1976-77
Ten photographs of inmate graffiti art from cells at the House of Detention for Men, Rikers Island
Lent by the artist

TONY RAMOS
Video Dispositions, 1978
Videotape installation,
72 x 60 x 60 inches
Lent by the artist

RICHARD RICHARDSON
(C-76, Rikers Island)
Untitled, n.d.
Sketchbook, 12 1/8 x 10 3/8 inches
Courtesy Find Art/Workshops

Quilted Time, n.d.
Acrylic on canvas, 44 1/2 x 36 inches
Courtesy of Find Art/Workshops

FAITH RINGGOLD
Photographs of For The Women's House, 1971
Oil on canvas, 96 x 96 inches
Photographs courtesy of the artist

LEILA S. (Bayview)
Untitled, 1980
Photograph, 9 1/4 x 13 7/8 inches
Courtesy Floating Foundation of Photography

STEVEN S. (Sing Sing)
Untitled, 1971
Photograph, 10 3/4 x 18 inches
Courtesy Floating Foundation of Photography

ALI SALAAM
(Auburn Correctional Facility)
Bright Life of Beauty, 1981
Acrylic on canvas, 23 x 17 inches
Courtesy P.A.C.E. - The Prisoner Art Project

JUAN SANCHEZ
Lord Find Me a Rose Where My Love Can Live in Struggle, 1981
Mixed media on canvas, 52 x 126 inches
Lent by the artist

Angel Rodriguez Cristobal Enbicques, 1979
Mixed media on canvas, 72 x 60 inches
Lent by the artist

JELANI SEFU (Queens House of Detention)
Untitled, n.d.
Acrylic on canvas, 36 × 30 inches
Courtesy the Facing Time Art Project

JAMES SMILEY (C-76, Rikers Island)
Untitled, n.d.
Acrylic on canvas, 44 x 44 inches
Courtesy Find Art/Workshops

Untitled, n.d.
Acrylic on canvas, 44 x 44 inches
Courtesy Find Art/Workshops

Untitled, n.d.
Acrylic on canvas, 18 x 18 inches
Courtesy Find Art/Workshops

VINCENT D. SMITH
War of Attrition, 1972
Etching, 19 1/4 x 16 1/4 inches
Lent by the artist

MAY STEVENS
George Jackson and Big Daddy, 1976
Mixed media under Plexiglas,
17 x 50 inches
Lent by the artist

Tribute to Rosa Luxemburg, 1976
Mixed media, 16 1/2 x 10 inches
Lent by the artist

DON VANASSE
From Work From the Big House series,
1979-80
Mixed media, 22 x 44 inches
Lent by the artist

From Work From the Big House series,
1979-80
Mixed media; forty-eight objects,
26 x 35 inches overall
Lent by the artist

ANDY WARHOL
Electric Chair, 1971
Serigraph, edition 192/250,
11 7/16 x 47 7/8 inches
Collection Whitney Museum of American Art, New York; Gift of Peter M. Brant

FRANK WELLS (M.C.I. Walpole)
Kill Parky, 1979
Acrylic and mixed media on canvas,
40 x 48 inches
Courtesy Massachusetts Prison Art Project

WILFONG (C-76, Rikers Island)
Untitled, n.d.
Acrylic on canvas, 36 x 36 inches
Courtesy Find Art/Workshops

PARTICIPATING PRISON ART ORGANIZATIONS

FACING TIME
Correctional Education Consortium
29-10 Thomson Avenue
Long Island City, N.Y. 11011

Paul Adam
Director
(212) 786-4798

The FACING TIME art project is a direct outgrouth of the Brooklyn Museum Prison Project, which worked at the Brooklyn House of Detention and at the New York House of Detention on Riker's Island between 1974 and 1978. Its present grant is provided by the Criminal Justice Coordinating Council and was designed by Stephanie Ellis and Bill Polyn.

The project presently provides eighty hours per week of professional studio instruction in painting, drawing and ceramics to the detainees of the six New York City Department of Correction detention facilities. The faculty of ten studio artists comes from a wide variety of academic and community backgrounds and is a major asset. Facing Time provides first-rate studio classes to students on an open enrollment basis, which allows for individual instruction at all levels of experience and talent. The perspective is that anyone can benefit from the process of making an artwork, and that art-making is a necessarily logical and rational experience. In moving from concept to completed artworks, the project hopes to conterbalance the necessarily disorienting and dehumanizing aspects of incarceration.

Facing Time is sponsored by the Correctional Education Consortium, a private, non-profit, public-service corporation. The project invites your inquiries and welcomes your support.

FIND ART/WORKSHOPS
124 East Broadway
New York, N.Y. 10002

Jane A. Couch
Shari Urquhart
Co-directors
(212) 964-6046

FIND ART/WORKSHOPS is a small, non-sectarian arts organization affiliated with Saint Francis of Assisi Church in New York. Since 1975, Find Art has provided professional instruction to New York City's prisoners and former mental patients, thus adding purpose and dignity to their lives while reducing their sense of hopelessness and isolation. These workshops have been very successful, and Find Art/Workshops seeks grants to continue, strengthen and expand its program.

Find Art/Workshops' program elevates the cultural level of New York City's prisoners and former mental patients by providing them with weekly workshops taught by artists. These students have unique dispositions and it is vital that the approach to involvement and instruction be sensitive and individualized. These classes stimulate serious attitudes with professional instruction and art materials. Much of the work produced is creative, fresh and exciting. Although Find Art/Workshops' primary goal is to educate and to encourage personal expression, the effects of these workshops often coincide with the aims of therapeutic and rehabilitative programs.

FLOATING FOUNDATION OF PHOTOGRAPHY
15 Greene Street
New York, N.Y. 10012

Maggie Sherwood
President
(212) 242-3177

The FLOATING FOUNDATION OF PHOTOGRAPHY is a non-profit public foundation chartered in the State of New York in May 1969. The principal activities of the Floating Foundation involve three main areas -- the teaching, exhibition, and promotion of photography. Services are aimed toward the interested individual as well as the advanced amateur or professional photographer. The Foundation's history of prison teaching began in the spring of 1971, at the Ossining Correctional Facility (Sing Sing). The following year the programs at Green Haven and the Women's House of Detention in New York City were added. In 1973, funding from a Law Enforcement Assistance Administration grant enabled the Floating Foundation to expand its program at Green Haven and to begin similar programs at Bedford Hills and Eastern Correctional Facility. The Program at the Women's House continues under Foundation funding.

P.A.C.E.
(PRISONERS' ACCELERATED CREATIVE EXPOSURE) --
THE PRISONER ART PROJECT
853 Broadway
New York, N.Y. 10003

Karamoko Baye
Executive Director
(212) 674-5511

P.A.C.E. (Prisoners' Accelerated Creative Exposure, Inc.) has developed its programs from the premise that in order to produce good, especially salable, art the artist must first develop self-discipline. Thus the project identifies the prisoner artist as a person who has signalled that he or she is moving to develop into a socially useful person. Art, then, in addition to being valuable in and of itself, is an identifier -- separating out a segment of the prison population that is likely to benefit from assistance.

By sponsoring exhibitions and sales of prisoner artwork in the community and by demanding that such work be judged as art, not prisoner art, the project can thus provide for the artist an opportunity to be judged among the peer group "artist" rather than as "prisoner". The feedback the prisoner artist receives, and especially the accolade of sales, serves to build a sense of self-worth based on socially accepted values.

The newfound self-respect is often echoed in the way in which the prisoner artist's family views him or her. Of greatest importance to our efforts is the change in the perspective from which the prisoner's family views the artist. P.A.C.E. hopes to be able to break the cycle of criminality for the self-selected, art-identified segment of the prisoner population and to insure for their children a better place in society.

PRISON ART PROJECT
253 Summer Street, Room 308
Boston, Mass. 02210

Nancy Brimhall
Executive Director
(617) 482-7392

The PRISON ART PROJECT is a non-profit organization providing the opportunity for professional, mid-career artists to set up open studios and workshops for inmates in the major Massachusetts prisons.

Since 1969, the Project has offered an intensive program in the visual arts and, on occasion, in the performing arts. As the oldest such program in the country, and a leader in its field, the Prison Art Project has actively worked to explore the creative energies "inside". The special talents of many artists, and intern assistants from the School of the Museum of Fine Arts, have provided an exciting and sophisticated level of art exposure to the prisons. The work produced by inmate artists is of a quality comparable to much of the contemporary work being produced anywhere outside. A particularly special honor occurred this year when inmate artist Frank Wells, painting only four years, became a finalist in the State Arts Council's fellowship competition.

Funding for the Prison Art Project comes form the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities, with the majority of support form private foundations, corporations and individuals.

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Glenna Park
Tamar Rogoff
Paula Terry, Director
  National Endowment for the Arts
  Special Constituencies
P.A.C.E. -- The Prisoner Art Project
Witkin Gallery

"THE PRISON SHOW: REALITIES AND REPRESENTATIONS"
was organized by Micki McGee (University of California, San Diego), Lisa Phillips, Catherine Queloz (University and School of Visual Arts, Geneva), Berenice Reynaud (New York University) and Karl Willers (College of Wooster).

The Downtown Branch of the Whitney Museum of American Art is operated under the direction of David Hupert, Head of the Museum's Education Department, and Lisa Phillips, Associate Curator, Branch Museums. Located in the former First Precinct Police Station at 48 Old Slip, the Downtown Whitney is supported by the business community of Lower Manhattan, the Helena Rubinstein Foundation, and the National Endowment for the Arts.

Open: Monday-Friday 11 a.m.-3 p.m. Admission Free